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NOTES AND ITEMS

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"GRAY AND SILVER—THE MERSEY"

JAMES A. McNEILL WHISTLER

A WATERCOLOR

COLLECTION OF CHARLES L. FREER, Esq.

SMITHSONIAN INSTITUTION

THE AMERICAN MAGAZINE OF ART

VOLUME X DECEMBER, 1918 NUMBER 2



GROUP OF ELIZABETHAN CHARACTERS IN THE SHAKESPEARE TRICENTENARY MASQUE "SHAKESPEARE, THE PLAYMAKER". ILLUSTRATING HOME-MADE COSTUMES.

THE DAKOTA PLAYMAKERS

BY FREDERICK H. KOCH

Professor of Dramatic Literature, University of North Carolina—formerly Professor of Dramatic Literature, University of North Dakota; Founder of The Dakota Playmakers

IT is now thirteen years since the writer then fresh from Harvard, came to the University of North Dakota as Instructor in English. Upon timidly inquiring what dramatic performances had been given at the University, he was naïvely informed by one that at the preceding Commencement the graduating class had very successfully staged *The Merchant of Venice*, *Up-to-Date*. Further questioning revealed that the success of the performance was due not so much to Shakespeare's masterpiece, as to its being *Up-to-Date*—which it certainly was. The "local hits" which embellished Shakespeare's poetry, it was said, had been greeted with vociferous applause.

The situation seemed sufficiently discouraging to be encouraging. No doubt the "local hits" represented a low state of

native dramatic taste, but the idea was fundamentally vital. It indicated that the people, though unguided in their taste, were vigorously interested in expressing their *own* life. With this thought in mind and the hope of youth in heart, the new Instructor in English went to work.

The following June he made his first venture, training a little company of University actors and touring the state in Sheridan's classic comedy, *The Rivals*. With this, and succeeding tours in Dickens' *Tom Pinch* and Sheridan Knowles' *The Love Chase*, the first mileposts were securely planted, and the histrionic annals of the University begun.

Then an organization was formed by a group representing both the faculty and the student body, to cultivate dramatic ap-

preciation and self-expression through the production of good plays. Founded as "The Sock and Buskin Society of the University of North Dakota" eight years ago, and early outgrowing its merely academic scope, after a period of more than a year's consideration of various names, on December 6th, 1917, a new name was adopted to express the evolution of the original group of collegiate players into an active society of playmakers. *The Dakota Playmakers* was the name chosen, as expressing a deep love for the land of Dakota, and the continuing efforts of the group toward translating the life of the North-West into fresh dramatic forms. These things it is the purpose of this article briefly to rehearse.

The way has proved long and hard, but never really discouraging. Always there has been the enthusiasm, the newness of the undiscovered country, the making of the great North-West. From the thirteen growing years slowly there has come a wonderful outflowering—a dramatic miracle! For here has been demonstrated that practically the first generation of Americans from the soil, from our prairie pioneers, can translate its own thrilling life into new dramatic and literary forms—and even into poetry promising much toward a genuinely native art to come.

The very lack of the usual facilities for production, together with a fine spirit of loyalty, of cooperation of all the members of the group, has made *The Dakota Playmakers* truly a society of co-workers in cooperative arts, and "an institution of the dear love of comrades." By necessity then came some interesting discoveries in Communal Playmaking.

I. THE BANKSIDE THEATRE

First came *The Bankside Theatre*. An outdoor theatre was required in which *The Playmakers* might stage an original historical play, *A Pageant of the North-West*, devised and written by them for presentation on the occasion of the meeting of the Mississippi Valley Historical Association in 1914. There were no hills, no hillside slope to form an amphitheater for seating an audience. But flowing across the University campus a gently curving stream, the

English Coulee, had carved out from the flat prairie in one of its most graceful curves a natural auditorium convenient for seating at least three thousand people. Here, by necessity then, was discovered and dedicated to the State, a new form of the Theatre of Nature, *The Bankside Theatre*—now recognized as a distinct contribution to the history of the open-air stage, and the predecessor of a number of similar stages more recently established in various parts of the country.

The Bankside Theatre was the first to utilize the natural curve of a stream as the foreground of the scene, between the stage and the amphitheatre. It is unique in that entrances and exits can be made by water as well as by land, a feature often useful, and exceedingly picturesque. The stage is approximately one hundred feet wide and forty feet deep. The stream is just eighteen feet in width here, and valuable acoustic properties are contributed by the water. Every seat in the amphitheatre is perfect for both seeing and hearing. The reflections in the quiet stream of the moving tapestry of the play and the setting of nature, either by day or by night, are lovely indeed. Yet on this very spot, by this same stream, not so long ago that living residents cannot remember it, the buffalo herds ranged at will and the Indians met the white man in friendly trade. This may well be taken as a symbol of the marvellous transformation of the primitive soil into an institution of fine arts of the people.

II. COMMUNAL PLAYMAKING

Here in this open theatre then an original type of community drama has already flourished, the first instance of cooperative authorship in American pageantry. The first of these communal plays, *A Pageant of the North-West*, above mentioned, represents the dramatic story of the making of the great North-West. It marked a distinct contribution, because it demonstrated that the community under proper direction can not only enact its own traditions and outlook, but more than this that it can actually create the pageant-form, thus cultivating communal literary as well as histrionic art.

The second production of this type,



"SETTING THE WATCH" IN "MUCH ADO ABOUT NOTHING", THE SHAKESPEARE TERCENTENARY PERFORMANCE. MELVIN JOHNSON IN CENTER, AS DOGBERRY—AMATEUR MAKE-UP

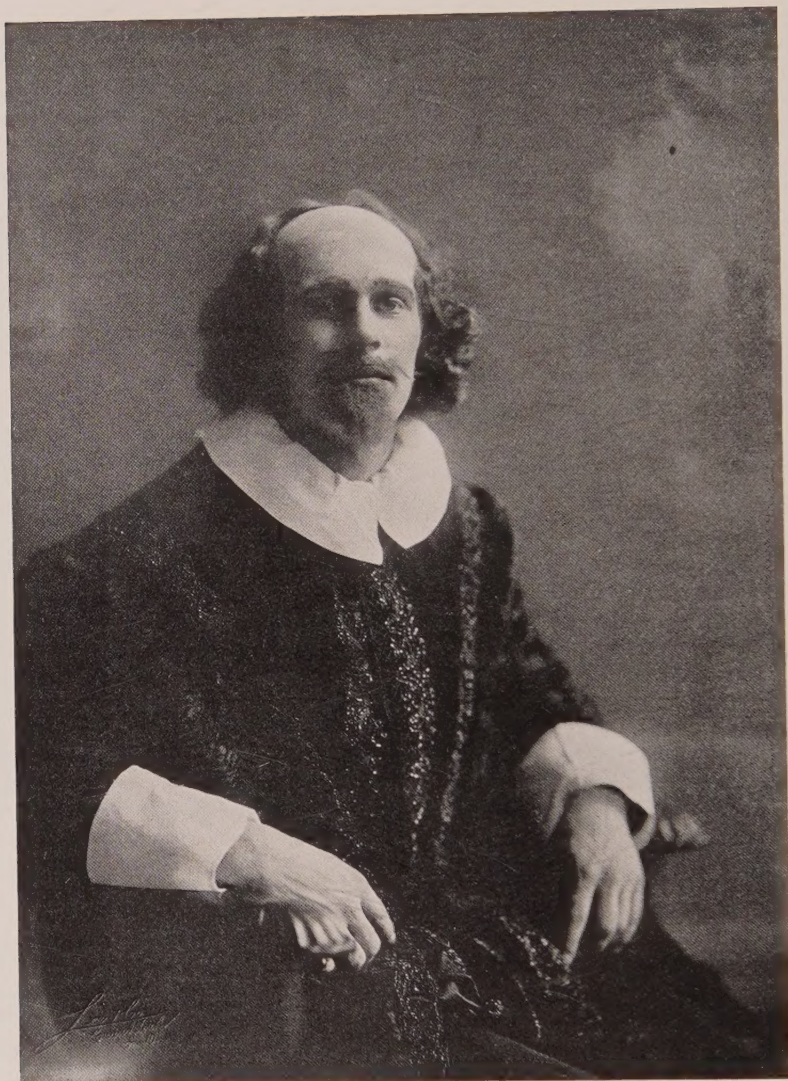
staged in June, 1916, was an original communal masque, *Shakespeare, the Play-maker*, designed to commemorate the tercentenary of the death of William Shakespeare, to represent him as a man of his own times, a craftsman of the folk, and to suggest his vision of the new world of America.

These communal dramas were designed and written entirely—dialogue, poetry, music—by a group of students (eighteen in the first case and twenty in the second), at the University, representing the various races: English, Scandinavian, Russian, Polish, Bohemian, Irish, Scotch, German, Italian—that have gone into the making of our big state. All sections of the state were represented. And the entire composition was enriched by reason of the widely varying points of view of the different writers. As one of the amateur playwrights whimsically phrased it:

"If you can see the world with me,
And I can see the world with you,
I'm sure that both of us will see
Things that neither of us do."

Is not such a conception heartening in these days of our strivings toward universal democracy?

Of the results of this method the Editor of the *American Review of Reviews* in a review in the September, 1916, issue of that magazine says of the ShakespeareMasque: "Produced by many minds and hands . . . and uniting in a bond of sympathy a score of writers (there were twenty), hundreds of actors, and thousands of auditors, it was a notable example of community effort. . . . In keeping with this aim the Masque dealt with the gradual evolution into permanent dramatic expression of the spirit and life of the people, and linked up felicitously with our own land the genius of the master



MELVIN JOHNSON (HIS OWN MAKE-UP), AS "SHAKESPEARE, THE PLAYMAKER"
IN THE TRICENTENARY MASQUE

playwright." And further, "Emanating from different pens, the production was enriched with varying viewpoints, yet possessed artistic unity and vibrated with an expression of native poetry strong in dramatic color and tones."

Such a method of authorship by communal collaboration suggests a still further development in making community drama. It has proved that literary as well as histrionic talent may be cultivated by a group

of earnest workers, that not only can they participate as *actors* in a community play, but, by collaboration under proper leadership, they can actually *create* a drama democratic—a new art-form of the people, embodying their own interpretation of life.

III. RURAL COMMUNITY DRAMA

And from the enthusiasm of The Dakota Playmakers at the University, a new and promising movement has gone out, and a

new type of communal drama has been evolved, *The Rural Community Pageant*.

The first of this type, *The Dickey County Historical Pageant*, was written in collaboration, by twenty citizens representing all parts of that county, and staged at Ellendale, the county seat, on June 1st, 1917. The second, *A Patriotic Pageant of Dickey County* was written and performed in the same manner on June 8th, 1918, also at Ellendale, very near the southern border of North Dakota. On July 4th, *The New Day*, designed as a patriotic ritual for Pembina County, was presented in the outdoor theatre at Saint Thomas, a tiny town not far from the northern line of the state.

This new type of Rural Community Drama has been created under the quickening leadership of Dakota girls, of Mattie Crabtree in Dickey County and Margaret Plank Ganssle of Pembina County, both but recently graduated from the State University, and members of The Dakota Playmakers. And the rural form is a natural outgrowth of the University work. These Dakota Playmakers have carried on the idea. They have taken back to the home-town and countryside a fresh vision, a new folk-consciousness, expressing itself in rural pageantry, in a play-form uniting all the people—not simply of a village, or a city, but now of an entire county-community—in a larger expression of life. So these County Pageants cherish for the country people a new folk-ideal—an expression more democratic, a new song of the countryside.

IV. THE PLAY-STAGE

One of the most useful contributions of The Dakota Playmakers is *The Play-Stage*. The University stage originally, like most stages provided in school auditoriums, was altogether too shallow to be adequate for dramatic performances. So an alcove in the attic above was converted into a workshop and has become the effective laboratory of stage devices. The Play-Stage then, was evolved by The Dakota Playmakers to make the original shallow stage suitable for almost any kind of amateur performances.

It was a gradual development. First came the simple, movable fore stage for Elizabethan performances, with the simp-

lest form of curtains and settings. This was later augmented by a portable proscenium and canopy, with adjustable scenery (including a cyclorama), and a movable lighting system. It is altogether the work of *amateurs*, in the best sense of the word, in the original sense of the word of *amo*, I love. Various departments of the University have contributed to it—dramatic literature, mechanical and electric arts, scene-painting, music, costuming, dancing, etc. It is truly a stage of play, of cooperative folk-arts, conceived by the imagination of Youth, built by the sons and daughters of Dakota, and dedicated by them to all the people.

V. PRAIRIE PLAYS

Already a whole series of original plays, chiefly one-act pieces, have been produced on the Play-Stage. In the last two seasons seventeen such plays have been produced, ranging in form from realism to poetic fantasy, but mainly plays of farm and ranch life, native plays of the country—vigorous with the life of the soil.

Typical perhaps of these prairie plays are *Back on the Old Farm*, by Arthur Cloetingh, suggesting the futility of an outlived culture on the new western soil; *Dakota Dick*, by Harold Wylie, a comedy of the Bad Lands of the frontier days; *Me an' Bill*, by Ben Sherman, a tragedy of the loneliness of a sheep-herder's life on the great plains, and a remarkable character study of the dual personality of a "loony" Montana shepherd well known to the author; *For the Colleen*, by Agnes O'Connor, the romance of an old Irish pioneer; *Lilacs*, by the same author, a fantasy of the flowering of a New England girl's love on the lonely prairie; *How Daddy O'Connell Had His Way*, by Karl Einarsson, a comedy of an autocrat in a farm home; *Wanted, A Farmer*, a farce by Melvin Johnson, suggested by a visit of Dakota bachelor farmers to the Chicago Live Stock Show; *The Home Fires*, by Harold Wylie, a patriotic play of today; *Morgan of Hinchinbrook*, by Howard Huston, a play of Alaskan frontier types drawn from the author's actual observation in Alaska; *Checkers*, by Dudley Schnabel, a character sketch of town loafers in a village hotel.

It should be noted that these young playmakers are utilizing materials of their



HOWARD DELONG AS THE "LOONY" SHEPHERDER, IN THE ORIGINAL PLAY "ME AN' BILL" BY BEN SHERMAN OF JUDITH BASIN, MONTANA. DELONG'S OWN COSTUME AND MAKE-UP

own experience, putting into dramatic form interesting phases of the life of their own North-West country.

One or two passages from these plays will be suggestive of their spirit and literary quality. From *Me an' Bill*, the shepherd, become a harmless lunatic because of a gnawing grief in his past life together with the loneliness of the great plains, tells of his conception of his shepherd life.

"The Savior liked herding, didn't he? Well, I have my sheep to care for. The blessed little lambs scampering around my

feet. They're white as snow, innocent as love. They talk to you; they see all things that you can't see; they show you life, and make you want to live. You are out there on the plains, under the blue sky, with the soft winds a-singin' songs to you. Free—God, but you are free! You rise in the morning to meet the sun; you throw out your arms, breathe into your lungs life; and it makes you live, doesn't it, Bill? It makes you live! It is the same spirit He had. He wanted to live for his sheep. (Then addressing his spectral dog and chuck-



"BACK ON THE OLD FARM", A TYPICAL PRAIRIE PLAY BY ARTHUR CLOETINGH (AT RIGHT IN GROUP) HOME-MADE SCENERY

ling to himself). Did you catch him, Shep?"

From *Barley Beards*, by Howard De Long, this homely humorous ballad which the author heard a Norwegian farm laborer sing—a modern folksong:

"Ay ban Svede from North Dakota
Work on de farm for bout sax yar,
Van ay get bout tree hundert dollar,
Tak a look on de big stat fair.

"Buy me un ticket, buy me un bottle,
Dress all up yust out of sight,
Dan ay yump on Yim Hill's vaagon,
Feel so gude, ay feel for fight."

From the romance of the old pioneer in *For the Colleen*, by Agnes O'Connor:

"Her's was the face that 'ud haunt the heart and the dreams of such a lonely Irish lad as Tim Nolan was, on the big prairie.

Wide eyes, sky blue, with the tear and the smile in them. . . . And then I began to work my claim as I'd never done before—dreamin' all the time of a little home. Just a wee house with a white picket fence around it, on the prairies, with wild roses growing everywhere. Just Mary and me, and the green of the grass, and the spring winds blowin' fresh, and the meadow-lark singin'."

VI. COOPERATIVE FOLK-ARTS

The authors of these plays have cast, staged, rehearsed, "made up," and in some cases painted the scenery for their own plays, besides taking an important role. For instance, one of our most versatile actor artists is Howard De Long, author of *Barley Beards*, above quoted, a play based on his own experience, and representing an I. W. W. riot in a North Dakota threshing



"MORGAN IN HINCHINBROOK", AN ORIGINAL PLAY OF ALASKAN LIFE, BY LIEUT. HOWARD HUSTON, RECENTLY KILLED IN ACTION IN FRANCE. HOME-MADE SCENERY

crew. He was born of French home-steaders in a sod shanty, forty miles from the railroad. He painted the scenery and acted the leading part in his play, besides superintending all the rehearsals himself. This will serve to illustrate the Playmakers' versatility in cooperative arts.

And The Dakota Playmakers have made a tour of the state with their Play-Stage and have appeared in many towns and villages in these, their own plays. So they have supplied the smaller communities with wholesome dramatic performances. But, more than this, they have proved to the people that their own life can be formed into thoroughly interesting plays, into new plays of folk life.

The young men who have been leaders in The Dakota Playmakers have been foremost in the activities of the University. When the call came, these stalwart lads were among the first to volunteer as soldiers of Liberty, and today they are holding responsible positions in many branches of the United States Army and Navy (and already some have given life itself in the

cause). Now they are carrying on the ideals of The Playmakers, as leaders in amateur dramatics in cantonments and in camps, and in ships on the high seas. A few passages from their personal letters will suggest the fine spirit of these young Playmaker soldiers.

Lieutenant Melvin Johnson, of the Forty-first Infantry, writer of several one-act plays, and one of the co-authors of the Shakespeare Tercentenary Masque, and himself the creator of the title role, in *Shakespeare, The Playmaker*, wrote last fall, just after a brief visit to the University:

"To say that I enjoyed my little visit at the University on my way home from training camp is putting it extremely mildly. It seemed so good to get back on our little stage again, and to smell the odor of grease paint, to feel the excitement of the actors, and then to rejoice as the curtains came together for the last time, that one more success had been added to our already lengthy list. In my mind there is nothing like it—nothing is so thrilling as to be behind the foots, feeling out your audience

and then giving the best you have. . . Yes, I enjoyed everything.

"I go on planning just as if sometime I might get back to go on with the work—I had an idea for a ceiling for our brown set and another for new decorations for the blue side. Oh yes, I have been thinking about it just the same, even if I am miles away."

Ben Sherman, remarkable young character-actor as Caliban in the Shakespeare Masque and in other roles, and author of the Montana sheepherder play, *Me an' Bill*, wrote to Howard De Long, who this year enacted the leading role in that play, a letter of appreciation and comradeship from which the following sentences are taken:

"I am so glad to know that you had the part because I had faith in you, and I have no doubt in mind about it that outside of Bud and me, you were the only one in the Society who could do it.

"That is the best compliment I can give. I perhaps could play it no better than you; but it was my creation and I had faith in myself, so wrote it for myself. However, the fact that the part was a success means much to me, for it gave me belief in myself

as a writer. And you were largely responsible for this fact, for its success. That is why I cannot help but write and express my compliments, for this thing perhaps after the war is over, will influence my career more than anything else."

In a former letter he wrote, "Believe me, when I say that the inspiration that I received from my connection with *The Playmakers* will travel with me all my life." He is at the present time with the First Balloon Squadron in France.

Such is the spirit of these amateur Playmakers. So they are carrying on, to make way, as President Wilson has suggested, "for the birth of a new day." Such are their "dreams of the Land Yet-to-Be," as phrased in their own brave verse in the first communal county-play—their vision of

"This glory of sunlit sod,

This wilderness brown and bare,
These unbroken fields of God!"

From such promising beginnings may we not hope for much in the coming years? From these communal strivings, perhaps a new art-form; from these playmakers of the people a new poetry democratic—a fresh art-expression of the folk, rich and strange, and of enduring beauty.

LANDSCAPE TARGETS

BETWEEN February 2d, 1918, and September 15th, three hundred and ten landscape targets for use in military instruction have been painted and sent to twenty-five cantonments and three New York National Guard Armories by American artists, chiefly in New York.

What these targets are and how the work has been conducted is told in a report made by Mrs. H. Van Buren Magonigle, Chairman of the Painters' Committee of the Art War Relief of New York, lately issued.

Mrs. Magonigle says:

"In the British and French armies service targets of various kinds have been used for many years in the preliminary training of the Officers, Non-Commissioned Officers, and men. Of these, the Landscape Targets were most amusingly described in Ian Hay's book, 'The First Hundred

Thousand,' in that delightful chapter entitled 'Shooting Straight.' For it seems that city boys and men find it difficult to recognize objects in the country, and therefore much useful instruction can be given with landscape targets before taking the men out on the open ranges.

"The object of this preliminary practice is to train fire-unit commanders to discern objects quickly, describe them accurately, to give correct fire orders and to train their men to recognize these objects by description, to obey and to pass fire orders from man to man. The men are trained to recognize designated points by description alone, as well as in combination with the finger-breadth and clock-face methods.

"The pictures used are painted in oil on canvas; they are country scenes and embrace almost every variety of scenery in

which it is likely that men may be called upon to operate and with which they should be familiar. They range in size from 3 x 6 feet to 5 x 12 feet.

"The first landscape target used by our new National Army, was made, we believe, by the sculptor, Captain Robert Aitken, M. G. C., 306th Infantry, at Camp Upton, for his own use. He had seen the lithographs used in the British Army and being unable to procure anything of the sort from Washington, adopted the method of the French officers and made one on the spot.

"Subsequently, Miss E. Mabel Clark, received an urgent request to paint a target 5 x 12 feet. This was done by Mr. Edward M. Ashe, the illustrator, and sent to Camp Dix. Miss Clark and a group of her friends at the Ver Meer Studios, continued this work of supplying Camp Dix.

"Mrs. Ripley Hitchcock, Chairman of the Art War Relief, realized that this organization should enlist painters to produce targets, and asked the Chairman of this Committee to take up the work, who then enlisted the cooperation of the two noted Academicians, H. Belton Jones, N. A., and Francis C. Jones, N. A. These two painters have, up to the date of this report, made 35 of the 310 targets sent through this organization to the camps. From the moment when the opportunity for this direct service to the army and a means of employing their talent, which no other war activity had provided up to that time, was pointed out to the artists, their response has been prompt and enthusiastic. A request to the Salmagundi Club to post the notice prepared by this Committee on their bulletin board resulted in the organization of a War Service Committee and the adoption of this work as the Club's contribution to the war.

"In May, 1918, an exhibition of ten targets was held at the Arden Gallery through the courtesy of Mrs. John W. Alexander and Mrs. James C. Rogerson. The exhibition was decided upon at short notice and we could therefore only show the few finished targets available at the moment. During the course of the exhibition Colonel D. W. C. Falls, 7th Regiment, New York Guard, was kind enough to address a group

of artists to explain from the standpoint of a technical expert the uses to which the targets are put in practice.

"Soon after this interesting talk Captain J. R. Cornelius, 58th Canadians, was invited by Mr. Howard Russell Butler, N. A., to deliver a lecture before the members of the National Academy of Design at the Architectural League of New York. Captain Cornelius is Instructor at the Reserve Officers' Training Camp at Princeton University and is now in charge of the Musketry Range opened there this summer—for which Mr. Butler has painted a series of eight landscape targets, one of these being 39 feet long. The experience Captain Cornelius has had at the front and his familiarity with the use of landscape targets by Kitchener's first army, qualified him to speak with authority upon this subject which he illustrated with lantern slides.

"It is gratifying to note that the Historical Department of the War College at Washington has taken an interest in this work and has procured photographs of many of the targets for their permanent records.

"Owing to the movement of troops and the change in personnel at the Camps, we are now preparing to supply such additional targets as may be required for the instruction of the vast new draft.

"The Committee wishes to record its appreciation of the invaluable and untiring assistance of Mr. H. Bolton Jones, N. A., and Mr. Harry L. Hoffman. Also it tenders its grateful thanks to Mr. Thomas Watson Ball for his help during this summer."

Further information concerning the making of landscape targets may be had by applying to Mrs. Magonigle at the headquarters of the Art War Relief, 661 Fifth Avenue, New York City.

Mr. Howard Russell Butler at the invitation of the Trustees of the Metropolitan Museum of Art, gave in the Lecture Hall of the Museum on the afternoon of November 4th, an account of his experiences while on the Pacific Coast last summer in painting the solar eclipse of 1918.



WAREHOUSES, PORTSMOUTH

COURTESY OF CHARLES DAYTON

CHILDE HASSAM

CHILDE HASSAM AND ETCHING

BY FRANK WEITENKAMPF

Chief of Art and Prints Division, New York Public Library

WHEN an artist of Childe Hassam's temperament and power ventures into a new field of art he commands at the very least our respectful attention. When he does it in the strongly personal attitude which is Mr. Hassam's in etching, he compels at the very least our hearty and curious interest.

It is the Hassam of the paintings, whom we know so well, that meets us again in the etchings. Problems of tone and color and light, that have attracted him when working with the brush, he here translates into the language of black-and-white.

Quivering, live sunlight; leaf-thrown, tremulous shadow-spots; zig-zagging reflections in water; such things, promptly observed and deftly reproduced, appear in plates such as "Toby's, Cos Cob," "Portsmouth Doorway," "East Hampton," the last ("done from nature in three sittings," says the artist) particularly successful in its effect of sunny brightness trickling

through leafage. They are obviously the work primarily of a painter, of an impressionist interested in color and light rather than in any precise definition of form. It is in this spirit that he appears to approach etching, and with the interest of one expressing his thoughts in a new tongue. He is perhaps, not entirely in love with this new medium. Shall one say that he seems to show a little acerbity toward it? That he does not fully woo it? And yet he appreciates technical interest to the extent of himself printing his plates.

Somehow there is an added attractiveness in plates of less subtle and complicated impressions, of more straightforward effect. The "Chimneys, Portsmouth," a light, sunny, serene plate, with notation of reflections in water frankly and effectively made in somewhat conventional strokes. "Winnicut Pond," likewise direct in method and graceful in composition. "Old Chinatown," an honest bit of work. The



COS COB DOCK

COURTESY OF CHARLES DAYTON

CHILDE HASSAM

"Athenaeum, Portsmouth," a building set in a live, quivering envelop of atmosphere, not the dry job of a professional architectural etcher. The "Old Toll Bridge," another simple, straight record, in which the sinuously moving reflections in the water are again to be noted, a plate of distinction and character, the crossed lines of which form an intriguing pattern.

It is in appreciation of this patterning in scenery, both natural and effected by human activity, that the artist has named that other plate, "Old Lace." This, with

its original utilization of a homely enough subject—mud flats, with the tide out, the water trailing and trickling here and there—offers a remarkably delicate tracery of line. In some ways it seems to strike the utmost boundaries of the process. Yet by its emphasis on pattern and line it escapes the question that obtrudes itself at sight of some other plates in which tone and color effects have been aimed at to a quite unusual degree. Plates such as "The Dutch Door," which one conceives rather as a painting than an etching, or "Cos Cob,"

which inevitably suggests water color. Not that one halts at the completeness of effect *per se*, for it goes without saying that Hassam would not make it completeness of detail or finish. It is, therefore, not any more or less mechanical placing of lines (lines of the professional engraver or etcher) to produce tone or color impression that obtrudes itself. It is rather a question, sometimes, as to whether the thing was to be done in etching at all. It's easy enough to say that a process has no limits to the master. But it has, and it is precisely the master who respects these limits and finds his expression within their bounds. And Hassam does this, except occasionally, when perhaps, a certain impatience causes him to slight the medium a bit. Or shall one say that to a certain considerable degree etching has yielded all too easily to his facile touch, removing too much the incentive to overcome difficulties inherent in the process? Perhaps this diagnosis is all wrong. If so, it will do no harm. Mr. Hassam is big enough to stand being for a moment a peg on which to hang, for the benefit of younger and less developed talents, an admonition concerning the everlasting truth as to the limits of the medium, any medium. A truism? It is just that which generally needs emphasis. And before the self-constituted preacher descends from his temporary pulpit, there is a "secondly" which applies to not a few etchers. Etching is, in some ways, a dangerously easy process, tempting to uncensored publication. There are times when, instead of using his sketch book, the artist will make notes on the copper-plate, made up in part of conventional short hand scribbles, notes intended for the portfolio as memoranda. If not put thus directly in printable form, they might conceivably not have entered the pomp and circumstance of public exhibition and sale. Perhaps, even these, long after his time, may be eagerly snapped up by a collecting public not always discriminating, or discriminating beyond our present standards. But that the living artist may cautiously leave to the future.

These byways of thought have led to a desultory consideration of some aspects of etching today, and away from the main topic.

Realizing that, a round turn brings us to the appreciation of the fact that Childe Hassam, in all that he does, gives us himself, which is after all the main thing. If his message is delivered in a language clearer and stronger and finer, at some times than at others, ours is the right of choice. There are some things which he depicts with more apparent love than others. The quivering shadows of leafage in sunlight, for instance, surely seem to draw his sympathy more than the tree itself as a living, growing thing. Very well; our sympathy may play similarly before his work.

One thing may be firmly said, however, and that is that some of these subjects, such as "The Steps" and others, fairly cry for the lithographic crayon. The province of a medium will make itself felt. And it is decidedly interesting to hear that Mr. Hassam has taken up also this process of lithography, so eminently rich in resource, and so eminently suited to his art in certain of its moods.

GIFTS TO FOREIGN NATIONS

One of the resolutions passed at the Convention of The American Federation of Arts held in Detroit in May urged the enactment of legislature to prevent the making of gifts (works of art) of a public representative character to foreign countries by voluntary organizations in the United States without the approval of the proper authorities of the United States Government.

As a result a bill has been lately introduced into Congress authorizing the Secretary of the Treasury to refuse to permit the exportation of any work of art purporting to be a gift made by an individual or organization to a foreign nation or municipality, unless by consent of the Secretary of State.

This bill also authorizes the Secretary of State to make and publish regulations governing gifts proposed to be made to foreign nations by citizens of the United States or organizations, the purpose of which is to secure in such gifts a high standard of excellence.

The bill was introduced into the Senate by Senator Phelan of California.



CHARLES GRAFLY'S STUDIO, LANESVILLE, MASSACHUSETTS

CHARLES GRAFLY IN HIS SUMMER HOME

BY ANNA SEATON-SCHMIDT

WITH a strong cordial grasp of the hand Mr. Grafly welcomed us one day last September to his war garden at the rear of his summer home on Cape Ann. We were unexpected visitors and we found him digging potatoes and piling them into great heaps which he regarded with evident joy and pride. Had he not tilled the ground, planted the potatoes and watched their growth, and here was the harvest—the reward. Not only potatoes, but beans, tomatoes, cabbages, beets and giant sugar corn grew in Mr. Grafly's garden. What passerby on the high road would have dreamed that behind the spacious homestead, approached through an avenue of stately trees, and lovely flowers, was hidden away a kitchen garden and an enchanting old apple orchard.

It was in the orchard that the idea of a community theatre had birth and development. Coming for rest and quiet to Folly Cove the Grafly family soon became interested in the village children of that vicinity and the adjacent settlements of Lanesville and Rockport. The need, it seemed, was for community interest of some sort—work or play. It was the sculptor's daughter who first suggested outdoor dancing and pageantry. Gradually her ideas took shape, and a little community theatre on the Grafly place has become a vital part of village summer life. Miss Grafly has entire charge of the performances. She writes the plays and trains the boys and girls who flock, eager to take part in them. With the assistance of her mother she also designs, dyes and fashions hun-



PHOTOGRAPH OF CHARLES GRAFLY

dreds of costumes. Her father, the sculptor, is stage manager and general carpenter and mechanic. The lovely amphitheatre with the splendid trees as both stage set and background is of his arrangement. This year, in August, a Masque of Mercy was given therein for the benefit of the Red Cross and attracted hundreds of North Shore visitors. It seems difficult to believe that one man, even a man of

Mr. Grafly's genius, could produce such magical effects of colored lights, of playing fountains, of dancing figures, played upon by vivid lightning flashes, aided only by a few fishermen's torches, an electric wire, a plaster bowl, a wash tub, the wheel of an old cider press and his inventive genius. Yet these were his only instruments. It is only necessary for his daughter to express a wish for some such fairy-like effects, and



SUMMER HOME OF CHARLES GRAFLY



WELL ON GROUNDS OF CHARLES GRAFLY

her father's ingenious mind and deft fingers immediately convert it into reality. But the mechanics and their artistic success are as nothing as compared to the development of character and of skill on the part of the village children. Their delight in this work is the artist's compensation for many hours of labor stolen from busy days.

he said in response to an inquiry, "I am not ready to have any reproductions published or descriptions given of my Meade Memorial as yet. I have been working for three years on the preliminary sketches, and have finally been able to submit a model to members of the National Commission of Fine Arts. This has been ac-



GEORGE HARDING

CHARLES GRAFLY

When he took us into his spacious studio filled with incompleated models we realized what every hour of daylight must mean to this master-workman. I use the word "workman" advisedly for it is as such that Mr. Grafly desires to be regarded. In these days of rush and turmoil when even artists are infected with the mad desire to dash off things in a hurry, it is consoling to meet a man so devoted to his art that he is willing to labor quietly and conscientiously, to whom time is as nothing compared with the perfection of his work. "No,"

cepted, but I am not yet satisfied with some of the details which I propose to change. I hope to have it finished by next year."

Mr. Grafly has recently made a portrait bust of Childe Hassam who spent the summer at nearby Gloucester largely in order that he might give the sculptor as many sittings as he desired. The fact that Mr. Grafly has made similar portraits of so many of our leading artists is proof of the high place his work holds in their esteem. Indeed there can hardly be two opinions

regarding the excellence of his portrait busts. They are so sincere, so beautifully and delicately modelled, and above all they reveal so clearly the true character of his sitters which is the supreme test of a great portrait.

To my surprise Mr. Grafly said that he did all the casting and all the marble

They make pen and ink sculpture, 'union-suit' sculpture. Real sculpture is where you feel the construction, the bones that underlie the surface." That perfection of detail in no wise interferes with strength is shown in his virile yet closely worked out portrait busts of men, such as those of Frank Duveneck and Childe Hassam, when the



PAUL WAYLAND BARTLETT

CHARLES GRAFLY

cutting of those busts, only employing workmen to assist him in his larger pieces of sculpture. "I find when the cutting is done mechanically," he said, "so much of the detail is lost. Some artists do not care for detail. They say it makes their work look weak. It is not the detail which detracts, it is their false values. Look at Nature, how perfect is her detail, yet her work is never weak. These sculptors do not study Nature enough. They work from the outside and neglect the underlying principles of construction.

modelling seems only to accentuate their masculine vigor. Even in the exquisite portrait bust of his wife, the sensitively modelled marble suggests nothing of weakness in the beauty it portrays.

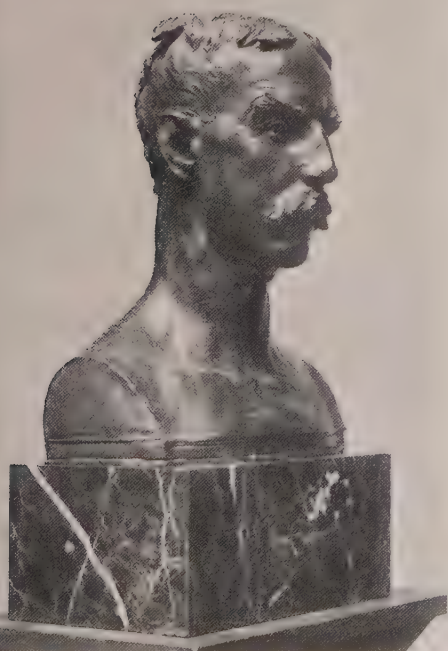
In addition to his creative work, Mr. Grafly has long been one of our most successful teachers. Perhaps his labors in this field should not be separated from "creative work." Certainly they should be placed on the same high plane, as he has inspired many of the younger generation with his own exalted ideals of art. "Does



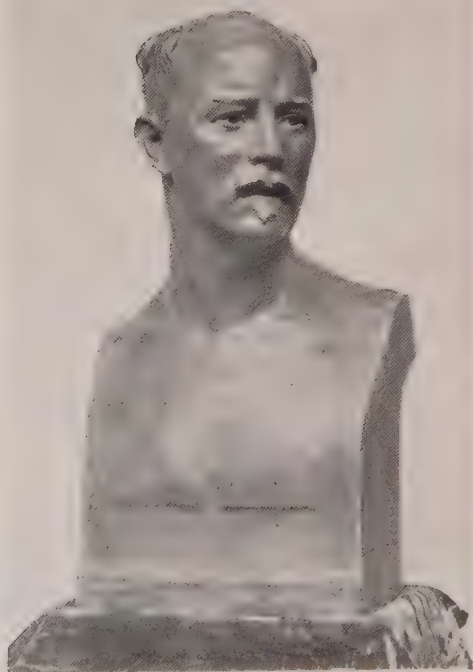
W. ELMER SCHOFIELD



EDWARD W. REDFIELD



THOMAS P. ANSHUTZ



WILLIAM M. PAXTON

not such constant teaching tire you?" I asked. "Not in the least," he replies, "it refreshes me. I come back to my own work with a newer, clearer vision. I do not try to make my pupils do things as I see them. I tell them to study Nature."

No greater proof could be given of his qualities as a master than the splendid, individual work of Paulanship, Albin Polasek and Albert Laessle, all of whom were at one time his pupils. Those who know the sculpture of these younger artists know how little it resembles that of Charles Grafty. Each has expressed his own personality in his work absolutely un-

influenced by any academic school or method. Their teacher instructed them in the fundamental principles of their art—in the technique of their craft. He opened their eyes to all beauty; but their manner of seeing and expressing this beauty, the art which they produced through the medium of their technical accomplishment, Mr. Grafty, in his wisdom, knew must be their own. Perhaps in his long years of gardening he has learned how little the gardener should interfere with growing flowers, yet how necessary to their blossoming is his patient care and wise direction.



JOSEPH DE CAMP

CHARLES GRAFTY

FINE ART AS A LEARNED PROFESSION

BY WM. L. JUDSON

Dean, College of Fine Arts, University of Southern California

IT is interesting to note the embarrassed and uncertain way in which the question of teaching art in public schools is treated in different parts of the country. After the hostility of taxpayers has been appeased, comes the question of how and what to teach, what phase of art to emphasize and for what purpose and how to present the problem to the student.

The root of this embarrassment lies in a misunderstanding of the meaning and purpose of art. If we think of art as merely the training of the hand and eye to express form and color rightly, we miss the point entirely, though these things are well worth while for their own sakes.

If we substitute art appreciation for drawing or teach both as twin subjects we are giving our youth something that will add a new zest to life and will increase the enjoyment and efficiency of the individual as long as life continues.

It is easy to trace the development of drawing and painting through outline and color, through the miracle of the third dimension in shade, shadow and perspective and its further elaboration in the discoveries of atmosphere, sunlight and vibration, each of which has had its day as a great revelation.

Every great movement in art has represented a discovery which in its complete development has seemed to place the final and capstone on accomplishment and to have been the last word in art attainment. A decade or a generation or two passes and lo, something new. Another element of beauty or force or technic is added and everything old has become old-fashioned. Art expression has never yet attained the limit of its possibilities and been compelled to repeat itself. These radical changes have never been for the sake of novelty merely, but have marked almost constantly a distinct advance in material discovery.

In no land or period of the past has art received the same public recognition as now. At no other time has the artist as representing a class been endowed with the

same dignity as now, or has been so generally and generously rewarded for his labor.

It is not so very long ago that the practice of art was considered by the bourgeois as a kind of irresponsible vagabondage. An artist was an idle fellow whom it would be just as well to watch or at best a trifling dreamer whose temperament had unfitted him for any serious occupation.

Greenwich Village and the Latin Quarter offer substantial evidence that at least a considerable proportion of artists themselves are willing to take a classification, perhaps just a little outside the pale of conventional respectability.

In saying this we need not lose sight of the thousands of painters and sculptors who have made good and are keeping good with as much dignity and respect as the elite of any other profession. The question at issue is, "Would not a rational, standardized education give more dignity to the profession and more dignity and confidence to the artist?"

In an average club or other community of artists how many will have the mental training or the thorough understanding and acquaintance with their profession such as would a doctor of divinity or medicine or law? What proportion of them would be able to qualify in an examination for scientific perspective or the various theories of the laws of light and color, for the chemistry of pigments, for the history of art and artists and the development of art from its embryo? How many would be able to explain or describe the various modes of art expression and their relation to each other or discuss intelligently the work of the great masters? In short, how many would be found to understand their business as well as the average doctor or lawyer?

Unquestionably acceptable pictures have been produced by men who have known little or nothing about art beyond technic and good judgment, but it is always an interesting speculation how much better the work might have been had the painter

worked with all the resources of art education at his command.

Is there any logical reason why art should not be taught in the same thorough way as medicine and law are taught, and if not is it not time for art's sake and for the people's sake that art teaching should be placed on a rational foundation and the culture of the sense of beauty and its expression receive general recognition as a learned profession?

In fact the need of such a movement has already been recognized in authoritative circles. The work has had its beginning and is well under way. Several of our American universities have organized Colleges of Fine Arts under various names and are offering liberal and widely inclusive courses leading to a degree. Further, there is in the minds of advanced educators a recognition of the need of art appreciation in the curriculum of the public school and a growing purpose to formulate art teaching and to coordinate the work through the successive grades as a preparation for advanced and specialized work in art colleges.

The most beneficent purpose of a sane and logical school system is to train the mind for the work for which it is best fitted. Thousands of wrecked lives and millions of heart breaking experiences might have been saved in the past by any system which would have properly directed the abilities of youth to their most efficient goal. True enough many a good foundation for pathetic fiction would have been spoiled thereby, but many a good foundation would also have been laid for inspiring biography.

There can be no quarrel with the idea that the love of beauty and its appreciation is a precious asset in the make-up of a cultured man or woman and an important factor in the happiness and the economic and social value of the individual. When this is admitted the proper training of the child is seen to become an urgent need and this urgency again demands a class of teachers who have themselves received the adequate preparation which only a college course can give.

The legal question of protection of the public from exploitation by unscrupulous or ignorant practitioners, which is a self-evident need in the case of medicine or law,

is equally potent in art when we consider it in the light of the frauds which are continually practiced on the unwary and the untaught in matters of art.

If there were no other reason for the formulation of principles of art teaching the perennial conflict between conservatives and the bolsheviki of painting and sculpture would form sufficient grounds for a new arbitration and a seeking for a common basis of understanding whereby artists might live together in peace and mutual regard. The present status of art and art teaching is one of rank anarchy in which classes are arrayed against each other, each denying to the other even the title of legitimate fine art. Possibly the truth lies in a middle ground. At any rate a sane and authoritative teaching and training of the personal aptitudes of the student would result in a broader and more tolerant outlook on art in general and a more sympathetic understanding of the rebellious protests of the men who have failed, or have failed of recognition. There is no more bitter experience in life than the assurance of great ability with a sense of public neglect or lack of appreciation.

It is a tragic fact that many a man of great ability is eating out his heart with disappointment and envy while men of lesser talent are revelling in prosperity and the unstinted favor of an unthinking and unknowing public. Many a man of rare endowments is driven to commercialize his talents under stress of the demands of his stomach and many a budding genius has been suffocated or atrophied by neglect or lack of recognition in youth.

Under an ideal school system the evident aptitude of youth would be fostered and encouraged to the limit, not only for the sake of the coming man but for the prosperity and glory of the state itself and this principle would apply not only in art but in every kind of talent which makes for human efficiency.

All this and much more is in the future, after the war when barbarism shall have received its quietus and civilization has again resumed its normal course, but we are moving in the right direction and much will depend on how we use this time of preparation.

Our American Academy in Rome mag-

nificantly installed in the Villa Aurelia on the Janiculum hill in the Eternal City is a worthy indication of the spirit of our times and a sure sign of the way in which art is progressing in America. To serious students it is a perpetual inspiration and to art educators an unceasing urge to make schools and colleges efficient and worthy steps in the progress of art students from the kindergarten to the final admonition.

There will be plenty of objections made to the suggestions herein put forward, objections from men who could by no means qualify under the schedule here exemplified,

objections from others who have succeeded without ever having felt the need of any enlightenment further than that which has served them well, and still more objections from the soured and rebellious who already find it too late to line up with anything which has the official stamp of authority.

Nevertheless the time will soon be upon us when art will be recognized as a national asset, when, as in Europe, the state will take charge of the higher education of its youth in art and promote the interests of its talented young men to its utmost ability.

AN ARTISTIC NEMESIS

Mr. Pennell's "Jeremiad" in the August number of the *AMERICAN MAGAZINE OF ART*, extravagant and unreasonable as many of its statements are, has done a good deal of good by promoting a kind of discussion regarding the essentials of what is really worth while in art education that cannot help being helpful in the end. It is true, however, that the trouble with our present system is not to any great extent the fault of the teachers—many of whom have pleaded for years for a more sensible basis and a more intelligent purpose for such instruction in Art as is possible in the schools. But they have for the most part been voices in the wilderness and it has taken a war to arouse much interest in the truths which they have proclaimed. Is not this the greatest compensation—or consolation—which can be extracted from this horrible war, anyway, that it is teaching us a lot of things that we were apparently incapable of learning in the weak and piping times of peace?

Every one who cares about the subject knows that for fully half a century the most vigorous thinkers and most eloquent pleaders in the English speaking world from Ruskin to Cram, have urged in season and out of season the unity and mutual dependence of the Arts and have called attention over and over again to the fundamental truth that the only art education that can possibly be effective must be based on craftsman-

ship, so that the activities of the student may be intimately associated from beginning to end with the processes and methods of practical industrial production. The pleas which these earnest teachers have made constitute some of the most beautiful reading in the English language, and as literature they have everywhere been accorded the highest praise, but they have either fallen on deaf ears, or such efforts as have been made to give effect to them have been so sporadic and unorganized as to make very little impression on either the official mind which directs the educational policy of the country, or, what is perhaps more discouraging still, on the practices observed, or the precepts declared, by the artistic fraternity itself. Never, I am sure, was art at once so insistent in its claims for recognition, and so trivial in its methods. Never in all human experience has there been anything so stupid, so fatuous, so contemptible as performance and so wrong as principle, as much of the stuff that a willing but bewildered public is now-a-days asked not only to tolerate, but to respect, in the name of art. What possible hope for the uplift of industry can there be if the art which is to inspire it can take such shapes as those with which every picture exhibition is disfigured, and who can blame or wonder at, the hesitancy which the educator displays when he is asked to entrust the leadership of the current

industrial tendencies in his domain to an impulse which is itself so sadly wanting in discipline and self-control?

It cannot be repeated too often or insisted upon too strongly that the true solvent of the industrial and educational problems with which the present age is confronted is industrial art education, but it must be the real thing and not a miserable, mushy subterfuge that is neither good art nor good industry. The only art education that is worth while, that ever was worth while, or that ever will be worth while, is that which concerns itself with mastery of the tools of the artist's trade and insures a reasonable degree of familiarity with all the trades on which the artist depends for the complete and ultimate realization of his ideas. Similarly, the best kind of industrial training that can be worked into our educational system is that which puts most emphasis on the cultivation of those powers of observation and of judgment, especially with reference to standards of excellence that the test of ages of experience has taught us to approve, which we associate with art education, and which, above all, exercises the creative faculty in all available forms of original design—not decorative design to any great extent—it is mainly in that direction that the madness of triviality lies—but constructive design which concerns itself with the prefiguring and visualizing of every conceivable device on which human achievement and the mastery of nature's resources depend. There is not a field of productive activity that does not offer an opportunity for the employment of the kind of judgment and the kind of foresight for which industrial art education, conceived and interpreted in such terms as these, does not furnish a preparation. But to be effective such design must be based upon actual experience with the crafts and the school of industrial art should be the center of a group of trade or vocational schools.

Now, in most of our attempts to teach art we have proceeded on exactly the opposite principle. Instead of recognizing the essential identity and interdependence of art and industry we have conjured up false and foolish distinctions between them, the cultivation of which has reacted disastrously on both.

A distressingly large part of the discussion of this subject in recent years has been concerned with such stupid questions as "What is art, anyway?" and we are all only too familiar with the pathetic spectacle of the professed champion of the art idea who loudly proclaims his contemptuous repudiation of the claims of industry to anything like consanguinity with the glittering idol whose glories he is engaged in celebrating.

We have worshipped false gods, that is the whole story. The fault is not monopolized by any one class of workers, it is inherent in the spirit of the age. It has taken a war to awaken us to the error of our ways, and the stern necessities that have attended war are teaching us, as no amount of preaching could have done in what direction to look for deliverance. Let us hope that the lesson will be heeded; that in the dispensation of the millions which the National Government is proposing to spend on industrial education the claims of industrial art will not be ignored as they have been in the past—as they are ignored now, for that matter, as shown by the questionnaires which issue in clouds from Washington every day, asking what education can do to promote efficiency in carrying on the struggle and in rehabilitating the victims. It is curious, but it is tragic, too, how slow we are to profit, here again, by the inspiring example of France. She is doing splendid work in restoring her shattered soldiers by proceeding along lines that are frankly those of industrial art, as she has always based her technical education on a similar foundation. How much longer are we to go on applauding her example and miserably failing to take to heart the lessons which it teaches in such unmistakable terms?

LESLIE W. MILLER,

Principal, Pennsylvania Museum and
School of Industrial Art.

Lorado Taft, the sculptor, author of "A History of American Sculpture," and lecturer, will go to France under the auspices of the Y. M. C. A. to lecture on the art and history of the countries in the war zone to soldiers in the camps. Mr. Taft expects to sail in January.

MR. PENNELL
IN REPLY TO DR. HANEY

I can thoroughly appreciate the difficulty Dr. Haney must have had to control his feelings sufficiently to answer me temperately, as he does. Of course he could not, and has not attempted to or succeeded in, when he did attempt it, deny or confute one of my facts—the facts which are known to everyone who knows what art teaching is, and is not, in this country.

I don't want to be "cheerful"—I want to try, however, to "wake up" the people who run the art of this country, or think they do. What, may I ask, have I unfairly stated or only partly stated?

The teachers of this country are to blame if there are no industrial art schools, and yet they advertise they teach industrial art in the schools from which they draw their pay. The trouble does lie with the art teachers who are allowing the managers and directors of the schools to advertise they employ teachers to teach subjects they are completely ignorant of, and I am prepared to give names and places where this is the practice.

I only spoke of the graphic arts' reproductive side but Dr. Haney admits the other industrial arts all are in the same pathetic condition. I know little, but something, about this. Then he falls back on the "new country." Every bit of art we have in this country is derived from the oldest countries of the world, and it is only when we invent something new we make fools of ourselves. Then he laments we have no "state trained" students—there may be none in New York—there are too many here in Philadelphia, but all that is a quibble—because the Federal Government in the past has done little for art is that a reason why it should do little in the future? It must be made to.

He says we count our success in art teaching by the number of pupils who attend—and he knows—if he knows anything about the matter—that is not only the standard of success but the standard of payment of the art teachers working under the Board of Education of Great Britain, the reason why the system is so rotten, the reason why rural systems and rural schools have been started.

As to what Dr. Haney means by a "change of philosophy" I do not know, and I doubt if he could explain, but I do know if we don't change our methods we are damned. And then "the manufacturer"—if anything happens to art in this country the artist never tries to straighten out matters but he runs crying to the manufacturer, the millionaire, the patron, the docent, or the hundred and one well meaning people who jump in to do it for him and make things worse than ever.

If we are to depend on the manufacturer he will tell us he knows nothing of art—as all the rest do—but he knows what the public wants—that is his public—which is himself—art doesn't matter—the people must take what he gives them. Then there must be "trade apprenticeships for a few months." Ye gods! When you think of the years of apprenticeship it takes to make a presentable craftsman. And there must be prizes for the students. The curse of American art in art schools are the prizes. I know one school with an annual dump of \$10,000 in prizes but I do not know the name of one student who after winning one of them has made a name which is known. As to help from the American daily press, the popular magazines—reproductions of prize students' work shown to fill their pages—we don't want it. Remember "Art the poor slut is in a sad way and these gentlemen shall help her." Nor do we want the colleges as Mrs. Ryerson suggests—or the university professor—to show us the way to art. What we want is a National Art Training School—run by artists for artists—under proper management—by the Government—and unless we get this now we will have to start in again—as we did in this war—if we want to work with or against the commercial war that is coming. But it is easier to make an army of a million soldiers from untrained material than one artistic craftsman.

JOSEPH PENNELL.

Mr. Blashfield's painting, "Carry On," reproduced as a frontispiece to our October number, has been purchased by the Metropolitan Museum but generously lent for the tour, previously arranged by the American Federation of Arts.

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LEILA MECHLIN, Editor

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AFTER THE WAR

It is idle to suppose that when peace is declared not only will war cease but order be restored. Months at the best will be consumed in readjustment. Not only shall we have peace to make abroad but to establish at home. Nations cannot pass through such fire untouched. Many things in our national life will never be the same as they were before the great world war, at least they will not if we have learned the lesson of sacrifice, for we shall have readjusted our scale of values. Within the past year and a half we have come to distinguish as we did not before between essentials and non-essentials, things of enduring worth and things which are of merely passing value. Art has proved one of the former and in the reconstruction days ahead of us it is reasonable to suppose that a larger place will be given to art than has been given to it before in the life of the nation. And if this is so it will be well. Art is a large factor in civilization. A civilized people respect art for its own sake, because it adds to the beauty of the world and the joy of living; they cherish it as a precious heritage from the past and as a priceless gift to the yet unborn future. It is art that has given us the finest buildings in the world, as well as the noblest works of sculpture, and the most beautiful paintings. It is art that has lovingly embel-

lished the works of men's hands and made them things of joy to succeeding generations. Art has contrived to make our cities more than livable—beautiful—and our manufactures valuable. It enters into our homes and our lives and it speaks to all who will give ear in a language which is universal. And yet to many it still seems a thing apart, a superficiality, a mystery. This is not perhaps so much the fault of art as of the artists of narrow vision and of those who talk about art in abstract, unintelligible terms. The best art is concrete, understandable, and it does not have to continually seek new forms in order to keep alive its spirit. Its youth is perennial so long as its vision is unimpaired, for art reflects life, and life ever changeth. The same message may be repeated again and again, yet because no two personalities are alike and there are many angles of vision, it will always be new and different. We move on not by setting aside all that is old but by selecting the best from the past and striving to better it, or attain to its standard. Growth is a natural process. In the great work of reconstruction upon which we are soon to enter art must be given place; first, among the industries; second, in the upbuilding of towns and cities; third, in the interpretation of our ideals in monuments of enduring materials, in paintings and other pictorial mediums; fourth, in the lives of the workmen and women, extending vision and affording recreation, and fifth in the life of the nation as representing that which is noble and fine. These things are concrete and they represent a service as real and as vital in its relation to national welfare as food and fuel conservation, the care of the sick, the adjustment of finances. In fact it is only as we solve the great problem of the whole in the light of things that are eternal that we shall be able to work out the small but vastly important problems of social relationships, education and labor which strike so deep at the root of national development.

* * * *

While these words were being put in type the great world war came to an end and already we have entered the era of reconstruction in which order is to be restored and peace established.

NOTES

AN ACTIVE
WAR WORK
COMMITTEE

The activities of the Committee on Arts and Decoration of The Mayor's Committee on National Defense

of the City of New York are numerous and of a wide and varied scope.

A Bureau of Information has been established to advise and direct artists seeking to apply their talents to work connected with the war.

A Division of Exhibitions has been formed to further the cause of pictorial propaganda. An exhibition designed to make known the extent of our war preparations, military, naval and industrial, is now in active preparation and will be shown in many parts of the country. Another exhibition planned is of French and British war posters and other lithographs; another is an Allied War Salon. In arranging these exhibitions the Committee is co-operating with the Division of Pictorial Publicity of the Federal Committee on Public Information and with the American Federation of Arts.

This Committee, which was organized for the purpose of developing the field of art in connection with the war, where the services of artists, architects, sculptors and those practising the allied arts are employed, also assisted in the artistic censoring of the historic floats, banners and costumes appearing in the great Independence Day Pageant-Parade held in New York in 1918.

Mr. Albert Eugene Gallatin is Chairman and Mr. Lloyd Warren, Vice-Chairman of the Committee; the Bureau of Information is in charge of Mr. Edward P. Gaston, Secretary; The Division of Exhibitions is jointly under the direction of Mr. Duncan Phillips and Mr. Augustus V. Tack.

SUGGESTIONS
TO ARTISTS
DESIRING TO
DO WAR WORK

An excellent little folder prepared by Mr. Albert Eugene Gallatin, has been issued by the Committee on Arts and Decoration of the Mayor's Committee on National Defense of New York, giving suggestions and information for Artists, Architects, Sculptors, and those practising the Allied

Arts desiring to apply their talents to War Work.

From this folder we reprint, with permission, the following paragraphs:

Posters

Painters and illustrators wishing to design posters and other pictorial placards to be used by the Government for patriotic purposes should apply to the Division of Pictorial Publicity of the Committee on Public Information, at 200 Fifth Avenue, New York. Charles Dana Gibson is chairman and F. D. Casey is vice-chairman and secretary. Drawings and paintings, which must be offered gratuitously, are required for Liberty Loan and War Savings Stamps drives, to urge conservation of food and coal, to speed up shipbuilding, for recruiting, and various Red Cross purposes. Poster artists may also apply to the Art War Relief, 661 Fifth Avenue, New York. Artists and illustrators possessing a knowledge of naval matters should apply to the U. S. Navy Publicity Bureau, at 318 West 39th Street, New York.

Military Camouflage

The Camouflage unit forms a part of the Corps of Engineers of the National Army. It is a military organization composed of artists, architects, sculptors, scene painters, sign painters, house painters, carpenters, ornamental iron workers, tinsmiths, plasterers, photographers, stage carpenters and property men. The work in general deals with the concealment of gun emplacements, trenches and sheds of military value; the screening of roads and the manufacture of materials for this purpose; the painting of roofs and large areas of canvas for the covering of ammunition storage and the like; the making of various devices and clothing for the concealment of observers and snipers and occasionally the painting of a scenic drop. It is not contemplated that there will be any expansion of this service in this country. It is suggested that applicants enlist as it is possible that they may find opportunity in any branch of the service to make use of their qualifications; then subsequent to being sent abroad, request transfer to the 40th Engineers (Camouflage). This corps is under the supervision of the Chief of

Engineers, U. S. Army, Washington. There will be a course in camouflage at Columbia University, beginning September 30th.

Marine Camouflage

Marine camouflage is done under the direction of the Navy Department. The work is executed by the United States Shipping Board Emergency Fleet Corporation's department of camouflage. In each district is stationed a district camoufleur, with a corps of trained men. A school has been established by the Shipping Board for men who have already been appointed as camoufleurs. The quota is complete and there is a waiting list of over a thousand applicants. Another school has been established at the Great Lakes Naval Training Station, Great Lakes, Illinois. "Baffle painting" has taken the place of attempts to render vessels invisible. This distorts the outlines of the ship and misleads the submarine as to the craft's size, character, and her course.

Architects

Architects desiring to engage in Government work should apply to Otto Eidlitz, Director of Bureau of Industrial Housing and Transportation, Department of Labor, Washington.

Sculptors

Many sculptors have entered the Camouflage unit (40th Engineers). Others are designing memorials, medals which are sold for the benefit of the Red Cross and other charities, and Congressional Medals. The services of sculptors have not as yet been required by the Medical Corps in this country; it is understood that later on they probably will be. At a later date application should be made to Surgeon General, War Department, Washington. In England many sculptors are cooperating with surgeons in facial surgery.

ALLIED WAR
SALON

An Allied War Salon, shown under the auspices of the Division of Pictorial Publicity of the Committee on Public Information and the Committee on Arts and Decoration of The Mayor's Committee on National Defense, will be held at The American Art Association, Madison Square south, December 9th-24th.

Mr. Albert Eugene Gallatin, Chairman of the Committee on Exhibitions of the above Division, and also chairman of the Committee on Arts and Decoration, has collected the pictures for this exhibition, cooperating with Mr. •Duncan Phillips of The American Federation of Arts and Mr. Augustus Vincent Tack, of the Liberty Loan Committee. After being shown in New York, the exhibition will be broken up into units and shown throughout the country, under the auspices of The American Federation of Arts.

The drawings by our official artists in France, who are commissioned captains in the Engineer Corps, will be shown for the first time.

A selection of the finest paintings and sculpture made for the recent Avenue of the Allies will also be shown, as will a remarkable collection of French, British and Italian posters, as well as a representative group by American artists. There will also be a notable display of lithographs by Spencer Pryse, Frank Brangwyn, Muirhead Bone, George Bellows, Joseph Pennell, Steinlen, Forain, Lucien Jonas and other artists.

Medals by Paul Manship, paintings by Childe Hassam, cartoons by Raemakers, dry-points by James McBey and much other interesting material will also be exhibited, including Gianni Caproni's etchings of aeroplanes: these etchings by the great Italian designer of aeroplanes have not heretofore been shown.

The exhibition is designed to acquaint the people with the extent of the Allied effort and to set forth their ideals. It will minister to their morale, and, since the standard of excellence will be high, will do its part in raising the standard of art appreciation in this country. Plans are now being considered for a permanent war museum, such as are being formed in England and France, to house such material as has been gathered for this exhibition.

THE ART WAR
RELIEF

The Art War Relief, composed of representatives of the various art organizations and associations of New York, has issued a report covering from December 15, 1917, to September 1, 1918, which shows not only a vast amount of work done



"CAMELIA" E. A. WEBSTER AND OSCAR GIEBERICH WITH HARRY CAMPBELL AS KEEPER—THE BEACHCOMBERS' REVEL

in war service but an extraordinary breadth of scope.

This organization, which has as its Chairman Mrs. Ripley Hitchcock, has conducted a Red Cross Auxiliary; has collected and distributed garments for refugees and for destitute children of the Allies; has supplied, with the cooperation of the Ver Meer Studios and the War Service Committee of the Salmagundi Committee, 310 landscape targets to 27 cantonments and three National Guard Armories; has assisted in obtaining posters for organizations doing war work. Through its Art and Handicraft Committee it has assisted in the formation of war service classes under the Chairmanship of Mrs. Howard Mansfield for the instruction of those desiring to become teachers of disabled soldiers and sailors. A melting pot has been maintained and a medallion by Paul Manship has been adopted as an insignia and is being sold in the interest of the Society's funds.

AN ARTISTS' REVEL

The Beachcombers of Provincetown, Mass., have had an active and interesting summer although twenty or more of their members are now in National service.

On August 22d they gave the usual Beachcombers' Revel. This was an original play or pageant entitled "Streets of Bagdad," written and directed by Harvey Gaul. There were thirty or more Beachcombers in the cast. The principal characters in the frolic as well as all of the chorus and dancers were their own costumers and very interesting results were obtained. The background for the stage setting, designed by George Elmer Browne, was typical of the Orient with its arches, minarets, etc., the whole producing a spectacular oriental composition very satisfying to the audience.

Max Bohm was the Caliph and sat enthroned in regal barbaric splendor surrounded by his favorites among them the Grand Vizier, Richard Miller.

The great hit of the occasion was "Camelia" a docile dromedary, E. A. Webster and Oscar Gieberich, with his keeper Harry Campbell.

Local interest was added by introducing the Constabulary, Town Crier and other local characters.

Charles W. Hawthorne is "Skipper" of the Club.

It is good to know that in these solemn times there are still some who can frolic.

**NEW ART CLUB
IN FLORIDA** The Centennial Art Club of Florida has recently been formed through the efforts of Durett W. Stokes. The headquarters are in Jacksonville, and the arts represented are—painting, sculpture, architecture, music, literature, drama, and dancing. The officers of the Club are: Miss Mary McQuid, President; Ben Burbridge, Vice-President; Miss Henriette Mednick, Secretary and Treasurer; Durett W. Stokes, Director. The Club will offer a trophy within the next year to be known as the "Dixie Cup," which may be competed for by clubs throughout the United States with about the following terms: each club may send in ten of its representative pictures—the best exhibit will hold the trophy for a year until another club wins it. This will be an annual feature, and with it there will be a purchasing fund to buy pictures from the exhibition.

The State Fair Association of Florida is planning to have a celebration in 1920 of the 100th anniversary of the Florida Purchase. There will be an exhibition of art, two classical programs of music, and mornings devoted to literature, the drama, civic improvement and home decoration.

**DETROIT
NOTES** The Detroit Museum of Art has recently purchased a painting by Myron Barlow entitled "A Cup of Tea." Myron Barlow is a resident of Detroit and is the fifteenth painter of that city whose work has been given permanent inclusion in the collection of the local Art Museum which is evidently determined to see that Detroit prophets are not without honor in their own country.

From October 6th to November 15th a special exhibition of paintings by Carol-Delvaile, and medals, portrait medallions and busts by T. Spicer-Simpson, was shown in the Detroit Art Museum. Mr. Spicer-Simpson is an Englishman and was selected by the Numismatic Society to design the medal in commemoration of the aerial crossing of the English Channel by the King and Queen of Belgium last July.

Three Chamber Music Concerts are to be given in the Auditorium of the Detroit Museum of Art through the cooperation of the Detroit Chamber Music Society during

the coming winter. They will be on Sunday afternoons at 3 o'clock and will be repeated at 4 o'clock on the same days for the enlisted men stationed in Detroit. Here again is a Museum opening its doors to music as one of the five arts.

**BROOKS
MEMORIAL ART
GALLERY,
MEMPHIS,
TENN.** There has been a special effort made by the Gallery in Memphis to collect extra good exhibitions for the coming season, to try to encourage the serious

interest taken by the Art Association and the various clubs and schools throughout the city. There is a representative exhibition of 32 oils by Jonas Lie in Gallery A; a loan exhibition of French War Posters in Gallery C and an exhibition of Mezzotints loaned by Mr. Elliott Fontaine in the print room. November 1st in Gallery B there will be an exhibition of small bronzes collected by the Gorham Co., New York, representing Malvina Hoffman, Anna Ladd, Herbert Adams, Robert Aitken, etc. November 12th to January 2d the exhibition of copies of Old Masters by the late Carroll Beckwith; an exhibition of Etchings from the Roullier Galleries, Chicago; February 15th to March 28th the Delvaile-Simpson exhibition in Gallery A and an Industrial exhibition collected by the Art Alliance for the American Federation of Arts in Gallery C. In April a one-man show of Robert Henri.

A few years ago Memphis knew very little about art, and there was comparatively no good art in the city. But with the work of the Art Association and the two years of exhibitions at the Art Gallery, Memphis people have not only begun to take a serious interest in Art, but there have been several good beginnings towards collecting and owning some very good modern paintings. The Museums throughout the country have made much over the school work in various cities. Memphis is doing her part in trying to encourage the study of art in the schools as well as clubs and other organizations.

The Chamber of Commerce has shown their interest by presenting the Gallery with an oil painting by John F. Carlson. The Art Association has bought the first of their permanent collection of pictures—

"Early Candle Light" by Birge Harrison. The 19th Century Club owns several paintings among them "Rocky Headlands" by Frederick J. Waugh. Memphis people have shown their serious interest in the temporary exhibitions by an unusually large attendance at the Gallery, and feel that Art has made a deep and lasting impression.

The city has had several serious struggles since the war to get on her feet. But now, besides being the largest inland cotton market in the world, and the largest hard wood market, she claims to be near the first in rank as a healthy city having a world renowned drainage system. Owing to the ignorance of the press Memphis has often had her few bad points made much of, when if you chance to visit the city you would at once be impressed with the wide awake down town district, and the beautiful parks and parkways (the latter being the work of the well-known landscape gardener Mr. Kessler), and the taste of the new public buildings as is illustrated by the Court House and Art Gallery built by James Gamble Rogers. Here we find the making of one of the best cities of the South.

HANDICRAFTS AT THE CHICAGO ART INSTITUTE

The seventeenth annual exhibition of Applied Art and Original Designs for Decoration at the Art Institute in October listed 940 entries of artistic objects "Made in the United States." While many individuals exhibited original work, the striking features were the group exhibits of colonies of artists and workers as the Allanstand Cottage Industries of Asheville, N. C., the Aquidneck Cottage Industries of Newport, R. I., the Women of Calumet, Mich. (mining district), the Associated Workers of Stamford, Conn., the Village Guild of Wyoming, N. Y., the Woolson House Industries under the Massachusetts Commission for the Blind, the Noank Studios of New York and the Newcomb College School of Art, all of which have developed sincerely, either weavings or some form of needlework for textile decoration, in a professional as well as artistic fashion.

The rise of the potters from amateur ideals to a masterly expression and execution is even more remarkable. Certain

objects from the North Bennett Street Industrial School, Boston, would dare to take a stand beside similar pieces imported from abroad. In texture, decoration and finish this exhibit was unusual and if carried farther in original American design will mark an epoch in pottery in the United States. The grace of the Fulper Pottery from New Jersey, the Marblehead Potteries, the Charles Binns Pottery of Alfred, N. Y., the Bachelder Pottery from Candler, N. C., indicate experiments and success which may lead to the hoped for American development in these lines.

Numerous novelties in rag embroideries, braiding and batik, and the florid color of expression in "fancy work" added touches of brightness to the professional displays mentioned above, and the extensive jewelry, book bindings and wide variety of handicrafts always associated with these shows.

The appeal for drawings for interior decoration and designs on paper called out an increased number. There is no doubt but the educative value of Applied Arts Exhibitions is important in influencing budding American industries.

Liberty Loan Bonds
 PORTRAITS FOR amounting to more than a
 LIBERTY LOAN million dollars in worth
 SUBSCRIBERS were subscribed for in the
 third week of the Quartier Latin artists' drive in the roof garden of the Bellevue-Stratford Hotel, Philadelphia. It would have been quite easy to imagine oneself in the atmosphere of the famous Boul' Mich' and the adjacent streets of the Rive Gauche of Paris, upon seeing the very realistic mise-en-scene of the locality with its studios, restaurants and concert gardens that had been created by the local artists lending their assistance to the work of making the Fourth Liberty Loan a success. Here the subscriber to a ten-thousand-dollar bond could have his portrait painted by a well-known artist "while he waited," sitting probably two or three hours, or the subscriber to a smaller bond could have his done in chalk or crayon on the spot in one of the temporary studios. Subscribers to bonds of one hundred thousand dollars were entitled to finished portraits painted from a number of sittings in the artist's permanent studio. Some thirty oil por-

traits and twenty black and whites had been made before October 16th, representing in the aggregate a very important contribution to the work of winning the war. Among the artists contributing their work were Leopold Seyffert, H. R. Rittenberg, Albert Rosenthal, Lazar Raditz, Benedict A. Osnis, Adolph Borie, Jessie Wilcox Smith, Alice K. Stoddard, Violet Oakley, Josephine Streatfield, F. Walter Taylor, Robert Susan, Cesare Ricciardi and Joseph Sachs. Julian Story painted the portrait of Percy Chandler, Esq., one of the leading patrons of the affair, and Adolph Borie painted another prominent person, both subscribers to \$100,000 bonds. Mr. Theo. B. Wiederseim was chairman of the artists' committee and Mr. Thaddeus B. Rich, chairman of committee of musicians who furnished soloists from the Philadelphia Orchestra to give occasional recitals. H. H. Breckenridge and Leopold Seyffert volunteered to paint finished portraits in their studios.

E. C.

ITEMS

The California Art Club held its Ninth Annual Exhibition from September 12th to October 10th. Eighty-six exhibits are noted in the catalog. Among the exhibitors were James Scripps Booth, Maurice Braun, Eben G. Comins, Helena Dunlap, Donner Schuster, F. Carl Smith, Julia Bracken Wendt, William Wendt, Hovsep Pushman and Hanson Puthuff.

The Museum of the Rhode Island School of Design has recently acquired for its permanent collection two etchings by Frank W. Benson, "Study of Geese" and "The Bald Eagle."

From October 3d to 26th the Annual Exhibition of Paintings by American Artists was held in which thirty of the leading American painters were represented.

From September 26th to October 23d a collection of pictorial photographs by the Pictorial Photographers of America were shown in these galleries.

The Metropolitan Museum of Art has issued a little pamphlet of 20 pages,

6x3½ inches in dimensions setting forth the privileges which the Museum grants to any and every visitor and telling what it stands ready to do for three special groups of people: its members; the teachers and pupils of the public schools of New York City; and the students of art and design everywhere, including manufacturers and artisans as well as artists and art students, every one, in brief, to whom the Museum by the very nature of its collection may furnish practical aid. It contains, furthermore, a statement of the character and arrangement of the collections themselves, combined with a list of some objects of special interest, and diagrams of the first and second floors of the Museum, showing where the collections are located.

Mr. Frank A. Bourne, the well known Boston architect, has lately been appointed temporary head of the Fine Arts Department of the Boston Public Library. Under his charge this department will, it is understood, be considerably enlarged and its usefulness extended.

Mr. Bourne has given much time to this department of the Library, devoting his evenings *con amore* for several years to this work, and has made a special study of art libraries. He will not entirely give up his practice as an architect but through his knowledge of architecture will be able to so plan and conduct the art library that it will be of the utmost use to architects and other artists and art students.

The American Society of Miniature Painters is holding its exhibition this year at the Arden Studios, Fifth Avenue, New York City, and in the autumn rather than in the spring. The exhibition, which has commonly been held in conjunction with the National Academy of Design's Spring Show, opened on November 20th.

The Scammon Lectures for 1919 at the Art Institute of Chicago will be delivered in the spring by Dr. James Parton Haney, Director of Art in the High Schools, New York City. The six lectures will be on the general subject, "Art for Use," and will be presented in a direct and personal way with the aid of the stereopticon and drawings.

War Picture Exhibitions

THE AMERICAN FEDERATION OF ARTS is circulating a number of war picture exhibitions with the twofold purpose of increasing patriotism and advancing interest in art. The work is all of the finest quality and the subjects are those immediately related to the time. A few of these exhibits were announced in the tentative schedule of exhibitions issued in the summer, a number have been added since and still others will be added.

In the first series are:

Three sets of *War Work Lithographs* by *Joseph Pennell* as follows:

Group I. Fifty lithographs of War Work in Great Britain made under the direction of the British Government, and shown in the Guild Hall, London, and in Provincial Galleries under official auspices in 1917.

Group II. Forty-nine lithographs made in munition plants, Navy Yards and military camps in the United States during the summer of 1917 under authorization of the Government at Washington.

Group III. Fifty lithographs made in the summer of 1918 under the authority of the United States Government with the endorsement of Mr. Hoover and Dr. Garfield, showing the wonder of work not only in shipyards, munition factories, etc., but also industrial plants connected with food and fuel productions.

All of these lithographs are uniform in size 22 x 28 in dimensions, uniformly mounted, but unframed.

Two sets of *Cartoons* by *Louis Raemaekers*, one lent by the Library of Congress, the other by Mr. A. E. Gallatin. One hundred and fourteen facsimile reproductions in the former and 125 facsimile reproductions in the latter. Size 14 x 18, mounted but unframed.

Three sets of *Lithographs* by *Lucien Jonas*, scenes in France which illustrate the valor and strength of the French people, lent respectively by Mrs. Francis Rogers, Mr. Charles Sabin and Mr. Duncan Phillips. Twenty-four prints, 17 x 24 in dimensions, mounted but unframed.

American War Posters issued under the auspices of the Pictorial Division, Committee on Public Information, by the War and Navy Departments, Food and Fuel Administrations, Marine Corps, Ship-Building Corporation, Red Cross, Library Commissions, Y. M. C. A., etc., 50 or more in number of varied size.

The exhibitions added since September constituting the second series are:

A collection of *Posters* and *Lithographic Prints* by *Frank Brangwyn* and *Spencer Pryse*, 24 in number, lent by Mr. John T. Spaulding.

A collection of *Posters* and *Lithographic Prints* by *French* and *British* artists. 60 in all lent by Mrs. Fiske Warren.

A collection of *Lithographs*, 54 (20 x 15) in black and white, and 12 (30 x 20) in color, representing the *Ideals of Britain in the Great War*, sent out by the British Government and secured through the British Bureau of Information which furnishes in connection therewith a descriptive illustrated catalogue.

A collection of enlarged *Photographs of French Cathedrals and Churches in the War Zone*, assembled by Prof. William H. Goodyear, Curator of Fine Arts, Brooklyn Museum, and lent by the Brooklyn Museum. All of the photographs are from negatives made especially for and owned by the Museum.

This collection is in two sections and comprises 220 photographs in all.

In the first section are 91 prints of which 68 are of Notre-Dame at Paris, 10 of Laon Cathedral, 8 of Noyon Cathedral, 3 of Beauvais Cathedral, 1 of Siossons Cathedral and 1 of St. Jean, Caen.

In the second section are 129 prints of which 25 are of Rheims Cathedral, 11 for the Churches of St. Remi (4) and (7) for St. Jacques at Rheims, 16 for the Churches of Chalons-sur-Marne (St. Louis, 5) (St. Alpin, 7), (Notre-Dame, 3), (L'Epine, 1) 10 for St. Quentin (wholly destroyed), 5 for Rouen Cathedral, 7 for St. Quentin at Rouen, and 55 for the Cathedral of Amiens.

The dimensions range from 20 x 22 to 40 x 56. A descriptive catalogue prepared by Professor Goodyear accompanies this exhibition.

In the third series will be:

Paintings, Lithographs and Etchings assembled and shown in the Allied War Salon to be held in New York in December.

A collection of approximately 200 *Drawings and Paintings* made for the War Department by the American artists at the front, mounted and lightly framed—to be shown under Government auspices.

Further information in regard to these exhibitions and the conditions under which they are sent out can be obtained by applying to,

THE SECRETARY,

THE AMERICAN FEDERATION OF ARTS,

1741 New York Avenue, Washington, D. C.

Bulletin EXHIBITIONS

- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York. Twenty-ninth Annual Exhibition. Nov. 1—Nov. 24, 1918
Exhibits received October 18 and 19, 1918.
- ART INSTITUTE OF CHICAGO. Thirty-first Annual Exhibition of American Oil Paintings and Sculpture. Nov. 7—Jan. 1, 1919
Exhibits received prior to October 26, 1918.
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition. Nov. 10—Dec. 15, 1918
Exhibits received prior to October 17, 1918.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition. Nov. 10—Dec. 15, 1918
Exhibits received October 28, 1918.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York. Dec. 10—Jan. 12, 1919
Exhibits received November 25 and 26, 1918.
- PENNSYLVANIA ACADEMY OF FINE ARTS. One hundred and fourteenth Annual Exhibition of Oil Paintings and Sculpture. Feb. 9—Mar. 30, 1919
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries. Feb. 1—Mar. 1, 1919
Exhibits received January 15 and 16, 1919.
- NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York. Mar. 18—Apr. 27, 1919
Exhibits received March 5 and 6, 1919.
- ALLIED ARTISTS OF AMERICA. Fine Arts Galleries, New York. May 8—May 31, 1919
Exhibits received April 30, 1919.